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Messrs. OHRISTIE, MANSON & WOODS, in the preparation of this Sale Catalogue, have been largely assisted by the Catalogue of the Victoria and Albert Museum, and by those of the various Exhibitions at the Burlington Fine Arts Club.

CATALOGUE.

First Day's Sale.

On MONDAY, MAY 12, 1902,

AT ONE O'CLOCK PRECISELY.

CARVINGS IN IVORY, HONE-STONE AND BOX-WOOD.

1 A SMALL BOX-WOOD GROUP, of an Infant Triton sitting upon a dolphin—on stand of lapis-lazuli—$1\frac{3}{8}$ *in. high*

2 AN UPRIGHT PLAQUE, carved in low relief with two subjects chosen from the Life of Virgil: beneath a canopy of Gothic crocketed arches—$3\frac{3}{4}$ *in.* by 2 *in.*—in case—*French work, second half of the 14th Century*

From the Propert Collection

3 A SMALL STATUETTE, of a beggar, holding a bucket and staff—$3\frac{1}{2}$ *in. high*—*17th Century*

4 A Recumbent Female Figure, partly draped, resting her head upon her right arm, her hair falling in ringlets about her shoulders—11 *in. long—French* (?), *late* 14*th Century*

From the Roussel Collection

4A A Recumbent Figure, of a lion—7¾ *in. long*—on ebony stand—*Flemish*, 17*th Century*

5 An Oblong Plaque, slightly convex, carved in low relief with a frieze representing the Rape of Helen—3⅛ *in.* by 1½ *in.*—*Italian, middle of the* 16*th Century*

From a contemporary drawing of Barthel Behan

6 A Knife, with an Ivory Grip, of flattened rectangular section, widening towards the top, where it finishes in a winged monster —*the blade* 6¾ *in. long, the hilt* 4⅜ *in. long—Sicilian work, of the end of the* 14*th Century*

See Illustration

7 The One Half of a Mirror-Case—3⅞ *in. across—probably English work, of the first half of the* 14*th Century*

It is circular, with leaf ornaments carved without the circle; within the circle is a quatrefoil-shaped panel, carved in low relief with a lady and gentleman in the gardens of a palace; buildings and trees in the distance; their costume is of the first quarter of the 14th Century

The other half of this mirror-case is in the Maskell Collection of ivories at the British Museum

See Illustration

8 A Comb, carved on each side with three subjects, illustrating the Life of Christ, under trefoil arches, bordered by a narrow frame of zigzag ornaments, the corners carved on each side with a double-pointed arch—4½ *in.* by 5¾ *in.—French*, 15*th Century*

From the Magniac Collection

See Illustration

9 A CASKET, of wood covered with ivory, painted and gilt, in the form of a square edifice standing on a gadrooned base—7½ *in. high*, 5 *in. square—Italian* (*Venetian*), *early part of the* 16*th Century*

Each side shows an entablature, supported by columns at the angles and a pediment in the middle rising from two half-columns; the centre openings are filled with scenes from the story of Paris, and the side niches are occupied by Goddesses; the rest of the casket is covered with arabesques; the top of the roof conceals a small receptacle

Exhibited at the Victoria and Albert Museum

See Illustration

10 A CASKET OF WOOD, overlaid with ivory plaques—10 *in. long*, 7½ *in. wide*, 7 *in. high—Siculo-Arab, of late* 13*th or early* 14*th Century workmanship*

It is of rectangular oblong form, with a roof-shaped cover, with elaborate corner-mounts, hinges and lock-escutcheons of copper-gilt; around the sides are painted Saints with nimbi holding pastoral staves and books, also small formal animals and sprays of leafwork; upon the cover are circular medallions of vine arabesques, and in one the seated figure of an Oriental playing a zither; across the front of the cover runs an inscription in Kufic (?)

From a church at Bari

See Illustration

11 A circular plaque, carved with the Deposition from the Cross; it is enclosed in a tortoiseshell case—3⅝ *in. diam.—Flemish*, 15*th Century*

Exhibited at the Victoria and Albert Museum

12 A SET OF FOUR PLAQUES, each carved in openwork with four scenes from the Life of our Lord. Above the subjects are ranges of canopies with angels playing upon musical instruments and holding scrolls—*each plaque* 5½ *in.* by 4¾ *in.* —*French,* 14*th Century*

The scenes come in the following order. On the first plaque—

(1) Christ and the Tribute-money
(2) The Washing of the Disciples' Feet
(3) The Flight into Egypt
(4) The Presentation in the Temple

On the second plaque—

(1) The Agony in the Garden
(2) The Betrayal
(3) Our Lord and the Doctors
(4) The Baptism in Jordan

On the third plaque—

(1) Christ appearing to Simon Peter; the Supper at Emmaus
(2) The doubting Thomas
(3) The Nailing to the Cross
(4) The Crucifixion

On the fourth plaque—

(1) The Ascension
(2) The Descent of the Holy Spirit
(3) The Deposition from the Cross
(4) The Burial

From the Debruge Dumenil Collection

From the George Field Collection

Exhibited at the Victoria and Albert Museum, where the remainder of this series now exist

Exhibited at the Special Loan Exhibition at South Kensington in 1862

See Illustration

13 A Plaque, carved with Christ and the Evangelists—3¼ *in.* by 3 *in.*—*Carolingian work of the 9th Century*

From the Spitzer Collection

From the Stein Collection

14 A Plaque, from the lid of a casket, carved with a tournament scene; a king and queen appear among the spectators in a lattice-work gallery—4 *in.* by 6¾ *in.*—*French, 14th Century*

Exhibited at the Victoria and Albert Museum

See Illustration

15 An Ivory Mirror-Case, of flattened rectangular form, with a small circular receptacle for the mirror in the interior—2½ *in.* by 2½ *in.*—*French work, early 14th Century*

On one face, carved in low relief and framed in a hexafoil border, are two knights tilting, caparisoned in armour fashioned to the period of the early part of the 14th Century, heralds and spectators in the background; on the reverse side is a party of ladies and gentlemen hawking; the rendering of the circular panels to a rectangular form accomplished by the four crouching figures of monsters on the rim

From the Collection of Sir Henry Edwards, Bart.

See Illustration

16 A Casket, of ebony, banded with polished bone—16 *in. wide*—*Italian work of the end of the 17th Century*

It is of architectural form, with a falling front enclosing eight drawers; to the casket have been added polished bone plaques finely carved with figure subjects, many in the costume of the middle of the 14th Century; these plaques must have at one time formed part of a fine marriage casket of the 14th Century

17 A TRIPTYCH—7¼ *in. high*, 9 *in. wide* (*with the open volutes*)—*Byzantine*, 10*th Century*

In the centre beneath a dome, composed of openwork foliage supported by two spirally twisted columns, is the figure of the Virgin, with ample drapery, her head veiled and surrounded by a nimbus, resting upon a form of plinth; in her left arm she holds the Infant Jesus, His head encircled with a crossed halo, habited in Roman costume; each volute decorated with three circular medallions of Saints and Angels in dentated borders with groups of acanthus leafwork between, carved in very low relief; on the exterior is an arcade and a votive crown

From the Soltykoff Collection, No. 232

From the Seillière Collection

From the Spitzer Collection

From the Hartmann Collection

Illustrated in Spitzer's 'Catalogue Raisonné,' vol. i. p. 34

Illustrated in Labarte's 'Histoire des Arts Industriels,' 1st edit. Album, t. i. pl. xi.; 2nd edit. t. i. p. 53, *pl. xi.*

Described in Molinier's 'Histoire des Arts Appliqués à l'Industrie, vol. i. pp. 99, 102, 110

Described by Schlumberger in 'Un Empereur Byzantin au X^e^ Siècle, p. 105

See Illustration

18 A TRIPTYCH, with silver hinges, carved with scenes from the Passion of Christ. The subjects proceed from the left-hand bottom corner in the following order: Judas receiving the thirty pieces of silver; the Betrayal; the suicide of Judas; the Flagellation; Christ carrying the Cross; the Crucifixion; the Deposition from the Cross; the Entombment—5⅞ *in.* by 9 *in.* (*with the open volutes*)—*French, early* 14*th Century*

From the Stein Collection

Exhibited at the Victoria and Albert Museum

See Illustration

19 VENUS, carved in low relief upon an upright plaque of hone-stone, by ALBERT DÜRER, signed with a monogram and dated 1509—6 *in.* by $2\frac{5}{8}$ *in.*

The goddess is represented with her back turned to the spectator, resting her right elbow on a pedestal, upon the upper part of which is the artist's signature and date, in low relief; her head is bent slightly forward and inclined to the right, the hair braided with four plaits and coiled round the head—a coiffure characteristic of the epoch; her left hand is drawn slightly backwards holding a narrow drapery scarf that falls to the ground; the weight of the body is centred on the left leg, the right leg idly crossing it, the foot of which is concealed in the folds of the scarf

From the Stein Collection

Described by M. Emile Molinier in 'Les Meubles du Moyen Age et de la Renaissance,' vol. ii. p. 208

See Illustration

20 A SHRINE, OF IVORY, known as the "VIERGE DE BOUBON." A triptych of the 13th Century—17 *in. high,* $10\frac{3}{8}$ *in. wide with the open volutes*

It is shaped as the figure of the Virgin, enthroned, holding in her two hands a quatrefoil-shaped panel on which is carved in almost full relief the seated figure of the Saviour, His left hand resting upon the Imperial orb, His right hand raised in benediction; the pedestal on which rests the Virgin is formed of a tripartite Roman arch, incised to represent masonry; in the niche is carved in high relief a recumbent figure of the Virgin. The whole figure opens down the centre and is hinged at the side; the interior in the centre presents the Crucifixion, the Entombment, and above, in a quatrefoil-shaped panel supported by Angels, the Lamb of St. John; on one volute the Judgment of Pilate, the Flagellation, and Christ bearing the Cross; on the other volute, the Resurrection, the Women at the Sepulchre, and Christ appearing to Mary Magdalene

The Monastery of Boubon, situated in the Canton Oradour sur Vayres (Haute-Vienne), was founded in 1106 *by Robert d'Arbeissel*

See 'Bulletin de la Société Archéologique et Historique du Limousin'

See Illustrations

ECCLESIASTICAL AND OTHER METAL-WORK, OF EARLY DATE.

21 A Reliquary, shaped as an arm—18 *in. high—late* 14*th Century work*

It is of wood, the sleeve covering entirely overlaid with copper-gilt, with a band round the wrist and base, set with coloured stones and quatrefoil-shaped appliqués; the case for the relic is in the centre of the arm, in it are inlaid three quatrefoil-shaped panels of glass; the hand is of wood, painted, and represented in the act of blessing; upon the lower part of the sleeve is an inscribed scroll

See Illustration

22 Two Circular Plaques, of silver, bearing portraits of Dante and Beatrice in niello; they are enclosed in borders of gilt bronze, chiselled with masks and foliage, and are placed in an ebony frame gilt with floral ornament—*Italian*

From the Venetian family of Count Rizzo Patarol

Described by Cicognara in 'Memorie spettanti alla Storia della Calcografia,' Prato, 1831, *p.* 225

23 A Circular Reliquary, silver-gilt—$1\frac{1}{4}$ *in. high*, $3\frac{1}{4}$ *in. diam.*—*German*, 16*th Century*

In the centre of the cover is a bas-relief of the Entombment carved in pearl; around this is a pierced border of scrolls, with thistle leaves, and paste gems laid over a curved rising background; the receptacle is shallow and moulded, with cabled edges; beneath is an engraving of the Annunciation

Exhibited at the Burlington Fine Arts Club, 1901

See Illustration

24 A CINQUEDEA, the grip and pommel of wood, covered with copper and overlaid with silver—*Venetian, late 15th Century*

The pommel is spade-shaped, on one side decorated with niello, representing the bust of a Roman Emperor enclosed in circles, around which are children's heads and arabesques, a label beneath lettered "AD.IN.PE.," apparently intended for Hadrianus Imperator; on the reverse the copper and the silver have been removed, perhaps to conceal the owner's arms. A mounting of gilt metal, with trophies of musical instruments in relief, passes around the upper part of the pommel; the grip is formed of a double cone, flattened, with eight facets; on those of the front and back, which are broader than the rest, are musical instruments and other small ornaments in silver on niello; on the lesser facets are arabesques of niello on silver; the quillons droop and are decorated with gilded arabesques of foliage interspersed with shields, in relief on a dark ground; the blade is 20½ *in. long*, and is etched and gilt

Exhibited at the Burlington Fine Arts Club, 1901

25 A MALE STATUETTE, silver-gilt—*mark* "K" *in a rectangle*—7¼ *in. high—Flemish or German, 15th Century*

Standing figure bearing the palm of martyrdom and an open book, clothed in the alb and tunicle of a deacon, with a fanon over the left arm; the head, slightly bent, is tonsured, the hair in curling locks; the face, hands and alb are left in silver, the rest gilt; the pedestal is moulded and octagonal, parcel gilt; a small receptacle for a relic is fixed to the front

From the Stein Collection

Exhibited at the Burlington Fine Arts Club

26 A PAX, of architectual form, silver-gilt—4 *in. long*, 7¼ *in. high—Flemish, early 16th Century*

Under an enriched canopy with spire and flanked with buttresses and pinnacles, is a Pietà, the Virgin in hood and wimple, the body of our Lord nude; at the back is a frame of quadrangular construction, with flamboyant tracery above the canopy; the background behind the figure is diapered; the whole stands on a small base containing in niello the inscription "PAX DOMINI SIT SEMPER (sic) VOBISCUM," and two shields; the back has highly enriched scrolled handle of acanthus work ending in birds' beaks; on each side are elongated panels of Renaissance ornament in relief, with an engraved pattern of Gothic tracery above

Exhibited at the Burlington Fine Arts Club, 1901

See Illustration

27 A Silver-Gilt Statuette Reliquary—8 *in. high—French, late* 14*th Century*

The figure of an Angel with only the attachment of the wings left, holding in both hands a small cylindrical reliquary in Gothic frame; a sapphire remaining at one end; the hair is wavy and curled, bound by a plain fillet; the figure is clothed in a long robe and mantle gathered in a fold over each arm; the feet are bare; the base is hexagonal, moulded with pierced quatrefoil panels; the contents of the reliquary remain, and are inscribed De Sancto Petro & Paulo & Jacobo

From the Desmottes Collection

Exhibited at the Burlington Fine Arts Club, 1901

28 A Lady's Belt, formed of a number of pierced silver-gilt discs showing coloured enamel beneath, mounted on a narrow band of crimson velvet and gold thread, with chased and engraved clasps, one set with a coloured enamel finial—65 *in. long—French, late* 14*th Century*

From the Collection of M. Ernest Odiot

From the Collection of Martin Hecchscher

29 A Pax, of bronze gilt—$4\frac{3}{4}$ *in.* by 3 *in.—French work, early* 14*th Century*

It is entirely of copper-gilt, of rectangular architectural form, with buttress at the side, finishing above in pinnacles and castellation; in the centre beneath a semicircular arch is applied a figure of Christ Crucified, with the Virgin and Saint John on either side; the background is occupied with fleur-de-lys reserved in the metal upon a blue champlevé enamel ground

See Illustration

30 A Crozier, of copper-gilt—*French work of the end of the* 13*th Century*

The volute finishing in a spiral curl, roughly fashioned as the head and body of a monster, in the centre of which is a group of Saint Michael and the Dragon; the knob is flattened, and moulded with interlaced monsters; the haft socket cylindrical, with three applied figures of dragons; the surface is variously engraved and set with coloured cabochon stones

From the Londesborough Collection

Illustrated in Skelton's 'Miscellanea Graphica,' p. 17

See Illustration

31 CIBORIUM, of architectural design, on stem, silver parcel-gilt —17 *in. high—Italian, late 14th Century*

The receptacle is hexagonal with a pointed roof, crocketed at the angles, scored to represent masonry, and surmounted by a knop, which serves as the base of a crucifix; the sides represent traceried windows of Tuscan-Gothic design, crocketed and with flame-shaped finials; the moulded and traceried work is gilt, the rest oxidised silver; the receptacle opens horizontally across the arches and is hinged; the stem is high and hexagonal, plain, except the knop, of architectural form, with buttresses and windows, and the similar small hexagonal base; the foot is flattened with six slightly curved sides, the whole gilt except the undecorated stem; on the foot are six triangulated plaques, chased in low relief, with traces of red enamel in the corners: one with the Crucifix and two Adoring Angels; one of Saint Peter; three with female figures, perhaps representing the theological Virtues, and having by their sides shields charged with a plant, the broom (?); and Christ bearing the banner of the Resurrection; the vertical sides of the foot bordered with pellets. A stamp in the foot with "BEAV:".

Exhibited at the Burlington Fine Arts Club, 1901

See Illustration

32 A RELIQUARY, altar shape, of wood, covered with repoussé silver plates—6½ *in. high*, 3½ *in. wide—French* (?), *early 12th Century*

The pyramidal cover, surmounted by a crystal ball, is of bronze; the sides are embossed with a Romanesque design of vine, in a pattern derived from the Greek honeysuckle; the upper part overhangs and is broadly chamfered below; the vertical part has a running scroll-pattern of more delicate design, and the sloping surface has an early trefoil pattern, from which the Gothic trefoil was developed; these are counter-changed on the alternate faces; the chamfer repeats the running scroll on a smaller scale, the vertical repeating the trefoil; the base resembles the top; the chamfers are gilt

From the Stein Collection

Exhibited at the Burlington Fine Arts Club, 1901

See Illustration

33 A Boat-shaped Incense Vessel, or "Navette," in gilt copper —10 *in. long, extreme height* 4½ *in.—North Italian work, circa* 1460

The cover is in two divisions, one of which opens as a lid, and both are engraved with floral ornament surrounding a quatrefoil containing, in the one case, a figure of St. Catherine of Alexandria, and in the other, that of a sainted bishop. This last was formerly concealed by a copper plate, engraved with a similar figure (probably of a successor), attached by solder; this has been removed, and is now fixed on the under side of the lid; the body of the navette is fluted longitudinally, and stands on a lobed foot; a winged dragon forms a handle at each end. The use of this vessel was to contain the incense burnt during the service of the altar; the ancient spoon with which the incense was put into the thurible is preserved with the present specimen

From the Magniac Collection

From the James Gurney Collection

Exhibited at the Victoria and Albert Museum

See Illustration

34 A CHALICE, of silver-gilt, decorated with applied plaques enamelled with heraldic shields and other ornament—12 *in. high—Spanish, dated* 1620—(40 *oz.* 8 *dwt.*)

Round the foot runs the inscription: + ES DE LA CAPILLA DE LAS ANIMAS DE PVRGATORIO Q[VE] FVNDO LA BVENA MEMORIA DEL CAPITAN GARCILASO INCA DE LA BEGA EN LA S[ANTI]S[IMA] IGLESIA DE CORDOVA SIENDO ADMINISTRADOR EL S[EÑOR] D[ON] ALBARO PICANO DE PALACIOS, 1620, recording that the chalice belonged to the Chapel of the Souls in Purgatory endowed by Captain Garcilaso Inca de la Vega in the Cathedral of Cordova

Garcilaso (or Garcilasso) de la Vega was born at Cuzco, Peru, in the year 1540. His father, of the same name as himself, was of the family of the Dukes of Feria, and, attaching himself to Pizarro in the conquest of Peru, eventually married a princess of the Incas, the ancient royal house of that country. Garcilaso the younger was thus of mixed blood; he acknowledged his maternal descent, of which, Prescott says, he was "not a little proud," by subscribing himself "Garcilasso Inca de la Vega." After serving under Don John of Austria against the Moriscos of Granada, he finally devoted himself to literature, producing in 1590 the 'Dialogue on Love' (a translation of a work by Abarbanel, a Jew,

expelled from Spain), and in 1605 a 'History of Florida'; but his great achievement, and that on which his lasting fame is based, is the 'Commentaries on Peru,' of which the first part, devoted to the history of the country under the Incas, was published in 1609, and the second, embracing the story of the conquest, in 1617, after its author's death. Garcilaso died in 1616, and was buried in the "Capilla de las Animas," which he had endowed.

See Ticknor, G., 'History of Spanish Literature,' 8vo, London, 1863, vol. iii. pp. 188–190.

See Prescott, W. H., 'History of the Conquest of Peru,' 8vo, London, 1862 (new ed.), vol. i. pp. 278–284.

See Parcerisa, F. T., 'Recuerdos y Bellezas de España,' 4to, Madrid, 1855, vol. Cordoba, pp. 326–331.

The heraldry appears to include the arms of Cordova, Counts of Feria, and of Garcilaso de la Vega. (*See* Rietstap, J. B., 'Armorial Général; and Imhof, J. W., 'Recherches Historiques et Généalogiques des Grands d'Espagne.')

Exhibited at the Burlington Fine Arts Club, 1901

See Illustration

35 THE COVER OF A TESTAMENT—7¼ *in.* by 7½ *in.*—*Spanish work of the* 11*th Century*

It is of wood with a sunk upright rectangular panel in the centre, the whole overlaid with plates of silver-gilt; in the centre is represented the Crucifixion, the figures of Christ, the Virgin and St. John being carved of ivory; beneath this is embossed the inscription FELICIA REGINA; the framing of the centre composition much resembles that of No. 36, but in addition to the cabochons of various stones, minute panels of cloisonné enamel have been used. M. Emile Molinier gives the following interesting description of Queen FELICIA: "Félicie, fille du Comte Hildhuin, et d'Adèle de Chatillon mourut en 1085. Femme de Sanche Ramirez, V^e^ du nom comme roi de Navarre et 1^er^ comme roi d'Aragon"

From the Stein Collection

See Illustration

36 THE COVER OF A TESTAMENT—10¼ *in.* by 8½ *in.*—*Spanish work of the* 11*th Century*

In the centre is a plaque of ivory, 5½ *in.* by 3½ *in.*, carved in relief with the Crucifixion with the Virgin and Saint John on either side, Angels above; the nimbus and details of the cross show remains of gilding; around the ivory plaque is a deep frame of silver-gilt, upon which is applied a scrollwork design in filigree; the border is further enriched with cabochon, crystal and coloured pastes; the whole is mounted on a strong foundation of walnut-wood

From the Stein Collection

See Illustration

37 A PORTABLE ALTAR—14⅜ *in.* by 10½ *in.*—*Rhenish work, late* 12*th Century*

It is composed of a plaque of lumachelli marble, inlaid in a panel of wood, which is enclosed in a metal-gilt case; the centre of the case has been cut away in a rectangular shape, leaving the uncovered marble, upon which rested the chalice during the celebration of mass; there is also an opening in the metal casing above and below the centre stone, into which are inlaid, fixed to the wood, two bas-reliefs of ivory, the one above representing the Crucifixion, with the Virgin and Saint John, the one below the Madonna and infant Christ, attended by two Saints; there are also two other openings on the right and left of the stone panel; these enclose panels of rock-crystal, behind which are miniature paintings of Saints upon a gold ground; no doubt these miniatures, which are of late 13th Century date, replace the relics that must have formerly been behind the crystal faces; the flat framework is engraved with medallions enclosing symbols of the evangelists Saint Peter and Saint Lawrence, &c., and the inscription THIDERICUS·ABBAS·III^{S} DEDIT, "given by the Abbot Thidericus, third of his name"; the back of the tablet bears the following inscription: JOANNIS BAPTISTE·PAULI APOSTOLI·JACOBI APOSTOLI·MATHEI APOSTOLI ET EVANGELISTE·JOHANNIS EVANGELISTE·STEPHANI PROTOMARTIRIS·LAURENTII·VITI·CORNELII·CIPRIANI·FABIANI SEBASTIANI·BONIFACII EPISCOPI·BLASH EPISCOPI·FELICIS CRISTOPHORI·COSME·DAMIANI·PANCRATII·THEODORI·DIONISH EPISCOPI·MARCELLINI·PETRI·CIPRIANI·IPOLITI·VITALIS FELICISSIMI·MAURICII·IACINCTI TOTINATI·FELICIS NAEORIS·MARTIRUM ET CONFESSORUM·GODEHARDI EPISCOPI·NICOLAI·SERVACII·MARTINI·BENEDICTI·ABBATIS·EGIDII·MARIE MAGDALENE·AGATHE MARTIRIS·THIDERICUS ABBAS TERTIUS DEDIT.

From the Collection of M. Renesse-Breidbach, in the Catalogue of whose Collection it states that this altar came from the ancient abbey of Sayna, near Coblentz; but, however, from researches made more recently, it was probably a gift made in the middle of the 13*th Century to the abbey Scheida*

From the Debruge Dumenil Collection

See Illustration

BRONZES

OF THE FOURTEENTH, FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES.

38 The Figure of a Lioness—4½ *in. high—Italian, late* 15*th Century*

39 A Pair of Leopards, of gilt bronze, lying down and each holding a hare in its forepaws, probably an ornament for a piece of furniture—5 *in. long*, 3 *in. high—Italian*, 17*th Century*

Exhibited at the Victoria and Albert Museum

40 A Lamp, formed on classic lines, cast with various mouldings and a support, with basket patterns, shells, &c.—*Italian, first half of the* 16*th Century*

41 A Pedestal, moulded with dancing Fauns and Bacchanals in low relief, by Andria Briosco; above has been added the small figure of a boy, after Donatello—7 *in. high—Italian, early* 16*th Century*

The Briosco pedestal is represented by a specimen in the Victoria and Albert Museum, and by one in the Burgello, Florence, where is also to be seen a figure of the boy after Donatello

42 A Vase, formed as a small mortar, moulded with Satyrs' masks, eagles, &c.—3½ *in. high—Italian, School of Riccio, early* 16*th Century*

43 A Bell, cast in relief with leaf mouldings above and below; round the centre is a frieze, with classic profile busts, alternating with formal arrangements of flowers; between these are festooned laurels, enclosing heads of Cherubims—4½ *in. high—Italian, School of Riccio (Paduan), first half of the* 16*th Century*

See Illustration

44 MERCURY: a nude seated figure, with winged sandals, after the antique discovered in the early part of the 17th Century—6 *in.* by $2\frac{5}{8}$ *in.*—*Italian, 17th Century*—on plinth of Egyptian porphyry

See Illustration

45 A STATUETTE, of a nude youth seated on a rock and drawing a thorn from his foot: an adaptation from an antique statue, the Spinario, in the Palazzo dei Conservatori, Rome—8 *in. high—Italian, early 16th Century*

Exhibited at the Victoria and Albert Museum

See Illustration

46 A TWO-HANDLED MORTAR WITH SPOUT, decorated with a frieze of heads in high relief, acanthus leaves below; around the lip is the inscription and date, OPUS JULIANI MARIOCITI FLORENTINI MCCCCCXV—$4\frac{1}{4}$ *in. high—Italian, 16th Century*

See Illustration

47 A STATUETTE OF THE MADONNA, with the Infant Saviour, of gilt bronze, by Jacopo della Quercia, on oblong plinth with claw feet and acanthus scrolls—$9\frac{3}{4}$ *in. high—Siennese, 15th Century*

48 A HANDLE, formed as a winged grotesque monster: a gilt bronze, attributed to LORENZO GHIBERTI—*Italian, 16th Century*

49 AN OBLONG BRONZE CASKET; on the lid in the centre is a cockle-shell in a laurel wreath, with Amorini on either side in honeysuckle border; on the two sides are also cockle-shells in medallions, framed by cornucopiæ and supported by Centaurs, shells at the ends

In design it is a slight variation of the celebrated Ambrosio Caradosso casket, the cockle-shells replacing the Medusa and female masks on the original

From the Collection of Count Caylus

From the Strawberry Hill Collection (*17th day's sale, No.* 74)

From the Charles Kean Collection

50 A MORTAR, cast with an inscription frieze round the lip and base, an arcade of arches around the centre with spirally twisted column supports; between these are shields-of-arms, and branches of formal flowers. The inscription reads as follows: ✠ IO·DE·PANCIONIBVS·L·CAR·DE·VRSINIS·AGRI·PICENI·LEGATI ·PHISICVS·MCCCCLXV· ✠ IN·FABRIANO·DIE·XVI·MENSIS· AVGVSTI·IVXIT·FIERI—4 *in.* by $5\frac{1}{4}$ *in.*

In the Victoria and Albert Museum there is a fine mortar evidently by the same hand, but rather later in date. The bottom inscription gives the name of the artist, GENDREINO FRANCESCI IN FABRIANO

See Illustration

51 THE FIGURE OF A BABY CHILD, seated, the head inclined slightly forward, on plinth of Egyptian porphyry—9 *in. high—Italian, first half of the* 16*th Century*

From the Collection of Madame d'Yvon

See Illustration

52 A STATUETTE, a nude male figure holding up his left hand—9 *in. high—Italian, first half of the* 16*th Century*

Exhibited at the Victoria and Albert Museum

See Illustration

53 AN INKSTAND, of bronze, silvered and partly gilt, adorned with four plaques by Giovanni delle Corniole (*circa* 1470–1516) representing in relief scenes from the story of Coriolanus: (1) Coriolanus condemned to exile (?); (2) Coriolanus quitting Rome to take refuge among the Volsci (?); (3) The Romans defeated by Coriolanus; (4) The meeting of Coriolanus with his mother, his wife and children, and the Roman matrons. Round the base runs a silver band with the inscription in niello: C·MARTII·CORIOLANI·PIETAS·IN·MATREM· S·P·Q·R··OBSESSVM··AB·HOSTIBUS·LIBERAVIT; the lid is wanting—5 *in. wide,* 3 *in. deep,* $2\frac{3}{4}$ *in. high—Italian, about* 1500

Exhibited at the Victoria and Albert Museum

See Illustration

54 A BELL, cast in relief with floral bands, heraldic ornament and devices, and with three cartouches containing figures of Victory, Fame and Plenty; one of the shields bears the arms of the della Rovere family, Dukes of Urbino, and between two of the cartouches appear three *metae* or antique goal-pillars, the device of Duke Guidobaldo II. (b. 1514, d. 1574); the edge of the bell is bordered with oak branches bearing acorns, the della Rovere cognisance; the handle is in the form of a half-draped female figure with a child. The upper portion of the figure is a restoration by Mr. Pomeroy—7 *in. high—Italian,* 16*th Century*

Exhibited at the Victoria and Albert Museum

See Illustration

55 A STATUETTE, Chastity subduing Vice: a nude female figure standing with her right foot on a dragon, the right hand raised; it has a round base; a similar figure, attributed to Benvenuto Cellini, surmounts an inkstand formerly in the Borghese Collection; the base is a restoration by Mr. Pomeroy—9 *in. high—Italian, early* 16*th Century*

Exhibited at the Victoria and Albert Museum

See Illustration

56 MERCURY, the details of Caduceus, &c. gilt, by Jean François Rustici—24 *in. high*

See Illustration

57 A CANDLESTICK, of gilt bronze, with circular base and stem of baluster form; the base is cast in relief with cartouches, Fauns, foliage and masks; the stem is ornamented with masks and grotesque Sphinxes—$5\frac{3}{4}$ *in. high,* $5\frac{3}{4}$ *in. diam.—Italian, early* 16*th Century*

Exhibited at the Victoria and Albert Museum

See Illustration

58 An Aqua Manile, or ewer, of brass, in the form of a bridled horse; a tap, surmounted by a dog, protrudes from its chest, and a monster on the back forms a handle—11½ *in. high—Flemish (Dinant), 13th or 14th Century*

From the Spitzer Collection

Exhibited at the Victoria and Albert Museum

See Illustration

59 An Aqua Manile, or ewer, of brass, in the form of a lion with a spout protruding from its chest; a monster on the back forms a handle—11¼ *in. high—Flemish (Dinant), 13th or 14th Century*

From the Spitzer Collection

Exhibited at the Victoria and Albert Museum

See Illustration

EARLY ITALIAN, RHENISH, AND FRENCH ENAMELS.

60 A Circular Bronze-Gilt Plaque, probably from a casket: in the centre is a triangular shield with fleur-de-lys reserved in the gilt metal upon an opaque blue ground in champlevé enamel; the border is pierced, slightly embossed and engraved with brutes—4⅛ *in. diam.—Limoges work of the early part of the 14th Century*

See Illustration

61 A Flat Casket-shaped Reliquary, of metal-gilt and champlevé enamel—2 *in. high*, 4 *in. wide*, 7 *in. long—probably German, 13th Century*

The flat cover is decorated with eight figures of Saints under semi-circular arches, matted borders of gilt metal; around the sides are the twelve Apostles, seated on arch-shaped thrones on an alternate green and blue ground

From the Heckscher Collection

See Illustration

62 A Reliquary, or Chasse, of engraved and gilt copper, with pyramidal cover—7½ *in. long*, 8 *in. high—Italian, dated* 1446

The body is surrounded with a colonnade, the interspaces being filled by round-headed niches supported on twisted columns; on the front and back the centre niche has an opening for viewing the relic; the other niches contain, on the back, Saint John and Saint James the Less, and, in front, two Saints in pilgrim's attire, one with a wallet and the other with a staff. The following inscriptions appear on the ends: HOC·OPS·FECIT·FIERI·DN̄A·MATEA·VSOR·RENTII and PRO·ANIMA·SVA·ET·SVORVM·MºCCCCºXLºVIº. The cover is engraved with foliage, and was formerly set with four medallions of champlevé enamel, of which only two remain, representing a Saint and a Bishop; the object stands on four ball feet

Exhibited at the Victoria and Albert Museum

See Illustration

63 An Upright Plaque, of Limoges Champlevé Enamel—9⅜ *in.* by 4¼ *in.—last quarter of the* 13*th Century*

In the centre is represented Christ crucified, with the Virgin Mary and Saint John on either side, and Angels above; the figures are reserved in the bronze, engraved and gilt, their heads modelled in relief, the groundwork of opaque ultramarine blue, semé with rosettes in various colours; the cross in opaque green; the Mount of Calvary conventionally treated with a form of scale-ornament; at the head of the cross is the lettering I.H.S.....X.P.S. This interesting plaque was dug up in Yorkshire

See Illustration

64 A Knife, with broad steel blade, and ivory handle mounted in silver; the mounting is enriched with shields-of-arms and compartments containing dogs and dragons, in translucent enamel—14 *in. long—Italian*, 15*th Century*

Exhibited at the Victoria and Albert Museum

See Illustration

65 A Crucifix: the figure of Christ in bronze-gilt—*Limoge work, of the latter part of the 13th Century*

The cross, the limbs of which end in trefoils, is in Limoges champlevé enamel, with formal leafwork reserved and gilt upon an opaque green ground; the nimbus, forming a Maltese cross, in red, grey and white; the sacred initials above in coral-red

From the Spitzer Collection

Exhibited at the Burlington Fine Arts Club, 1897

See Illustration

66 A Crosier, in Limoges champlevé enamel—12¼ *in. high*, by 5½ *in. across—French, the end of the 13th Century*

The entire portion of the exposed metal-work is gilt, and set with turquoise, the haft socket having formal trefoil leaf ornaments on a blue ground; the volute, finishing in a spiral curl, is formed as a snake or monster, enamelled with scales, also in blue; in the curl is a group, of Saint Michael and the Dragon; the knob is of depressed form, pierced and embossed with intertwined monsters.

The use of the crosier or pastoral staff is simply as an emblem of authority; its signification in fact is analogous to that of the sceptre of the king or the mace of the municipal ruler. Its origin has been fancifully supposed to have been derived from the litnus of the ancient augurs—a short curved wand or crook held in the hand during the ceremonies of sacrifice and divination. The most ancient monuments in which the pastoral staff occurs, represent it indifferently of three different models; first, that of a crutch or tau; secondly, that of a long wand surmounted by a ball and a small cross; and thirdly, in the usual voluted form. The crosiers of the first and last of these models, in the earliest periods, were frequently not longer than ordinary walking staves, and were evidently held in a similar manner, i.e. by the crutch-shaped cross-piece, or the crook or volute. The resemblance of the voluted staff to the shepherd's crook probably at last fixed the orthodox conventional shape, and it thus occurs on various ancient monuments at least as early as the ninth century. In the ages of symbolism, indeed, the striking and pertinent analogy of the episcopal office to that of the pastor, consecrated moreover by our Saviour's parable of the good shepherd, could scarcely fail to cause the final adoption of this form in preference to that of the common walking staff, whilst the long ferule surmounted by a ball or small Maltese-shaped cross, seems to have become (in actual use) especially, if not exclusively, assigned to the Pope, who never uses the crosier, and in plastic representations to have become the attribute of archangels and heavenly powers. It is evident

in short, that the fixing of the crosier in its present shape was the result of a gradual concretion of various natural and mystical ideas, and that no precise dates can be assigned to any of the various changes and modifications of its form which have taken place.

From the Collection of M. Herrman Sax, of Vienna

See Illustration

67 A PROCESSIONAL CROSS—12 *in.* by 8¼ *in.*—*Perugia enamel work, of the end of the* 14*th Century*

At the ends of the arms and centre of the cross are inlaid miniatures apparently cut from a missal, which although of somewhat earlier date have been added to the cross more recently; these are framed by small lunette panels of translucent enamel, whilst the arms have duplicated trefoil medallions of formal birds in opaque turquoise and brick-red; the groundwork is of a dark blue translucent colour; all the exposed metal portions of the cross are gilt

See Illustration

68 A CROSS—11½ *in.* by 7¼ *in.*—*Rhenish champlevé enamel, of the first half of the* 13*th Century*

In the centre of the cross is represented the Crucifixion upon a blue field, semé with small quatrefoils in white, yellow and red; the figure of the Saviour is reserved in the metal-gilt, the details worked *en plein* on dark brown; the cross is in opaque green enamel; at the end of the arms are figures of Angels inscribed SPES, INOCENTIA, FIDES, OBEDIENTIA; at the base there is pierced a Maltese cross; the extreme edge is beaded

From the Stein Collection

See Illustration

69 A CIBORIUM, SILVER-GILT AND ENAMELLED—*height to the apex of finial* 18 *inches, diameter of base* 10½ *inches*

The receptacle is hexagonal, laterally compressed, being 6 *in. long* and 2¾ *in. wide*; the roof is sloping, slightly curved, hinged, with a cresting of cast trefoils at the base, and scrolled crockets up the ridges, each rolled up and applied separately; the crocketed finial probably replaces a group of the Crucifixion; the six triangular spaces are filled by six enamelled plaques with half-length figures of Saint Peter, Saint Paul and the Four Evangelists; these, like the rest of the enamels, are basse-taille with translucent blue backgrounds, some of the robes in translucent lilacs and greens, the faces and hands in silver and niello; the backgrounds of all the enamels, where possible, are powdered with a small composite flower, possibly the dandelion; the body of the

receptacle is panelled, the panels divided by low-pointed arches with crockets and separated by pinnacled buttresses; behind the arches are enamelled plaques, the spandrils filled with foliage, and the main panels containing a representation of the Nativity, flanked by the Flagellation and the Crucifixion; on the other side the Adoration of the Magi, flanked by the Annunciation and the Betrayal; in the Adoration of the Magi the Kings have forked beards, crowns, short tunics and tight hose and swords, which agree with the costume of our Henry IV.; the upper part of the receptacle corresponds with the cover, but has no enamels; the stem is hexagonal and plain; the knop is large and compressed, with six lozenge-shaped studs enamelled with a dandelion on blue ground; the facets above and below have engraved tracery gilt on a hatched silver background; on two sides immediately above the knop rise ogee-shaped arms or branches bordered above and below with crockets like those of the receptacle; the two extremities are expanded to form bases supporting figures of Angels turned towards the front, in sleeved tunics reaching to the feet and girt at the waist; the hair is full and flowing, some of the locks gathered over the forehead and tied there by a fillet in the manner of the classic krobulos; these hold candlesticks, and have long pointed erect wings; the base of the stem is surrounded by six Gothic canopies containing basse-taille enamels with busts of Saints; the foot is very large, slightly elliptical, splayed, and of six lobes, two of which are smaller than the rest, with two points divided by acute salient angles; on the surface are three panels of basse-taille enamel with figures of Angels, two of them by a different and superior hand to the rest of the enamels, bearing shields with arms, one checky argent and sable, the second of two pales gules, impaling the first coat, the third of a chief gules impaling the second coat; in one the shield is borne by two Angels in long robes of purple and brown with tight sleeves, bare feet, long curling hair and green wings; the plant at their feet bears the dandelion with which the backgrounds of the receptacle are powdered; the Angels on either side in the second panel are similar, except for the colour of the robes, to the first; a third Angel, in three-quarter length, supports the shield from above under a cloud ornament, constantly found in German fifteenth century work; the third panel, considerably smaller, resembles the last, but is by the same hand as the enamels of the receptacle; the three alternate panels not enamelled are engraved with trees of foliage in a spirited manner, two containing apes, birds, etc. among the foliage; the backgrounds are slightly sunk and finely cross-hatched; the vertical base is pierced with a lozenge design filled with quatrefoils, and rests upon six seated lions on plain bases; inside the receptacle is engraved a Gothic A

From the Stein Collection

Exhibited at the Burlington Fine Arts Club, 1901

See Illustration

LIMOGES ENAMELS OF THE SIXTEENTH CENTURY.

70 A Pair of Small Upright Plaques, painted in colours and pale flesh tints: on one is the Entombment of Christ, and on the other Christ Mocked in the Temple—the artist is unknown—$3\frac{3}{8}$ *in.* by $2\frac{1}{4}$ *in.*—*middle of the* 16*th Century*

See Illustration

71 A Pax, of ivory, with dome-shaped top, carved with slender columns at the sides, and scrolls above supporting an oval medallion with a profile male head; inlaid in the centre is a plaque of Limoges enamel painted in flesh tints and translucent colours with the Virgin seated upon a throne, holding in her arms the Infant Saviour, Angels in wonderment at the sides—$4\frac{1}{4}$ *in. high—French, middle of the* 16*th Century*

See Illustration

72 A Circular Medallion-like Hinged Box, of gilt-metal—$4\frac{1}{8}$ *in. diam.—French, first half of the* 16*th Century*

On the cover is a circular plaque, of painted Limoges enamel—2 *in. diam.*—representing the Scourging of Christ, in opaque colours; on the reverse, a similar plaque of Saint Peter reading and holding a key in front of a niche; a ribbon border set with pearls within rosettes of blue enamel, and other stones with green enamel setting

From the Spitzer Collection

Exhibited at the Victoria and Albert Museum

Exhibited at the Burlington Fine Arts Club, 1897

See Illustration

73 An Oviform Ewer, enamel of Limoges in colours—12 *in. high to top of handle,* $4\frac{3}{4}$ *in. diam.—second half of the* 16*th Century*

Round the body of the vase is an elaborate composition emblematic of the Triumph of Chastity: Diana in a car drawn by four stags, and accompanied by her Nymphs; behind her Venus and Cupid bound as prisoners to the car, with a band of winged genii, whilst on the shoulder is an elaborate Bacchanalian frieze or procession of children. It is signed with the initials of Jean Courtois

From the Magniac Collection

Exhibited at the Special Loan Exhibition at South Kensington, 1862

Exhibited at the Victoria and Albert Museum

Exhibited at the Burlington Fine Arts Club, 1897

See Illustration

74 AN OBLONG CASKET, with arched top painted in colours with foil and pale flesh tints; most of the plates have the initials of the artist P.C. and on the cover the fuller signature P. Courteys—$7\frac{1}{2}$ *in. long,* $5\frac{3}{4}$ *in. high,* $4\frac{1}{2}$ *in. diam.*

On the front is painted Belshazzar's Feast, *Daniel* v; at the back, Moses Striking the Rock, *Exodue* xvii; at one end, Joseph and Potiphar's wife, *Genese* xxxix; in the lunette above this, Jacob's Dream; at the other end, the Sacrifice of Isaac, and in the lunette above, Elijah fed by Ravens, Helie; the arched cover is in one piece, and has two subjects, Melchizedek meeting Abram after the victory over Chedorlaomer; Melchizedek; Abraham; and Gideon, Gedeon

From the Didier-Petit Collection

From the George Field Collection

Exhibited at the Special Loan Exhibition at South Kensington in 1862

Exhibited at the South Kensington Museum in 1874

See Illustration

75 A CASKET, of wood, covered with plaques of Limoges enamel and mounted in gilt bronze, ornamented with foliage and Cherubs' heads; the top plate is engraved with grotesque designs with the motto DEVM TIME under the handle. The plaques at the ends of the lid show a child leaning on a skull with the motto MEMENTO MORI DICO; the other plaques bear heads of Roman Emperors within laurel wreaths supported by Amorini—5¼ *in. high*, 6½ *in. long—French, second half of the* 16*th Century*

The enamels are painted in the manner of the Penicauds
From the Spitzer Collection
Exhibited at the Victoria and Albert Museum
See Illustration

GLASS.

76 A DRAGON, with body of Venetian glass; the legs, tail, wings and head are of gilt bronze—9 *in. high—Italian*, 17*th Century*
Exhibited at the Victoria and Albert Museum

77 A CAST GLASS PANEL, with a gilt intaglio portrait bust of the Doge Andrea Gritti, with the initials A. G. on either side—5¼ *in. square*

78 A SET OF FOUR OPAQUE WHITE GLASS STATUETTES, of the Seasons, modelled in the Fontainebleau School—5 *in. high—probably French, middle of the* 16*th Century*

79 A PAIR OF CRUETS, for ecclesiastical use, of blue glass, with gilt mounts consisting of neck, handle and foot united by openwork bands with Cherubs' heads. On the front is the shield-of-arms, ensigned with a cardinal's hat, of Scipione Cobellutio, Cardinal of St. Susanna and Librarian of the Holy Roman Church (created cardinal 1616, died 1626). The one marked A (aqua); the other marked V (vinum)—5½ *in. high—Italian (Venetian), about* 1620
Exhibited at the Victoria and Albert Museum

80 An Upright Verre-Eglomisé Panel, with arched top; in the centre of which is the figure of the Virgin enthroned, holding the Infant Saviour on her left knee, attendant Saints and Angels in adoration; below, in two small panels, are figures chosen from the Immaculate Conception—the whole work is executed in gold, green, red and mauve—*size of plaque* 10 *in. high* by 4½ *in. wide*

In carved painted and gilt wood frame, with figures of Angels, the Virgin, and Christ in Benediction above—*Italian* (*Florentine*), *first half of the* 15*th Century*

CARVINGS IN ROCK-CRYSTAL, Etc.

81 A Cup, composed of a bowl of garnet-schist, mounted on a gilt bronze openwork stem and foot—5½ *in. high*, 3½ *in. diam.*—*the bowl antique Roman, the mounting modern German*

Exhibited at the Victoria and Albert Museum

82 A Tazza, with oval body, the handle formed as the head and neck of a monster, oviform stem and oval base, the whole surface engraved with an arrangment of floral scrolls, birds and insects—the mounts of gold, in places enamelled with sprays of flowers—7 *in. wide*, 7¼ *in. high*—*German work, late* 16*th Century*

See Illustration

83 A Tazza, with shallow body shaped as a shell, carved with a combat of Tritons and sea-monsters, short stem and oval foot, similarly decorated, with mounts of silver-gilt, stamped with an egg-and-tongue moulding—7½ *in. wide*, 3 *in. high*—*German, early* 17*th Century*

See Illustration

84 A Jug, of rock-crystal, the upper part cut with fluting and faceted bands, the lower part engraved with vine-stems bearing fruit and leaves; the handle has silver-gilt attachments, and is set with four emeralds—6 *in. high—Italian, 16th Century*

Exhibited at the Victoria and Albert Museum

See Illustration

85 A Reliquary, of rock-crystal, of cylindrical form, carved with a Kufic inscription and mounted in silver-gilt; the stem is formed of three figures supporting on their heads a basket of fruit, and standing on a circular base ornamented with trees and shields-of-arms; the cover is surmounted by a figure of the Infant Saviour upholding a cross (the top wanting); on the band is the inscription IN HOC SIGNO VINCES —7 *in. high—the cylinder Saracenic, 12th Century* (?); *the mounting German, early 16th Century*

Exhibited at the Victoria and Albert Museum

See Illustration

86 A Reliquary, in rock-crystal, mounted in metal-gilt—6½ *in. high*, 3¼ *in. long—Flemish or French* (?), *15th Century*

A quaint and original example, on a small scale, of a favourite type of reliquary, viz. that of a cylindrical tube or barrel of rock-crystal placed horizontally, each end encased in metal shrine and pinnacle work, and supported on four legs, which in this example are elegantly curved and gathered together by a knop so as to form a central pillar or stalk, separated again below the knop and forming the stand

From the Magniac Collection

See Illustration

87 A CYLINDRICAL ROCK-CRYSTAL BEAKER, mounted in silver-gilt—8¼ *in. high* by 3¾ *in. diam.*—and cover—*German work, 14th Century*

The crystal goblet is polygonal, i.e. cut into twelve vertical facets, and near the top is a projecting torus, or bead moulding, cut from the mass of the crystal; the silver-mounting of the base, margin of the beaker, and the cover, all follow the shape of the crystal; and the hinged cover forms an ogee-shaped dome, the point surmounted by a ball; the vase is supported on three slender animal's legs or paws, and three narrow vertical straps in silver connect the mountings of the base with those of the upper part and cover; around the base is a band or fascia enriched with champlevé translucent enamels, green and blue in the alternate facets, forming the background of an inscription in bold Gothic characters and in an old German dialect, which is continued all round and reads as follows:—"WER·HIER·US·DRINCGET·WIN·DER·MUEZZE·IEMER·SELIG·SIN," which, translated as a similar distich, may be "WHOSO DRINKS WINE IN ME, SHALL EVER HAPPY BE"; in the inside of the cover at the top, is a hook, evidently fixed there in order to suspend some object within the crystal cylinder. It is difficult to determine the use of this cup; it is ill adapted for a drinking vessel, whilst the mundane character of the distich, and the absence of devotional insignia, seem to preclude the idea that it was intended as a reliquary, for which its general shape and design would otherwise seem to have adapted it

From the Magniac Collection

Exhibited at the Burlington Fine Arts Club, 1901

See Illustration

88 A ROCK-CRYSTAL CROSS, in metal socket, on stand, to hold a spine from the crown of thorns—10¼ *in. high—Florentine, late 15th Century*

The socket is rectangular, with small but brilliant basse-taille enamelled Angels, in green drapery and wings tipped with amber, on the back and front above the knop; on this knop are two small fleurs-de-lys on blue ground and two rosettes on red

Formerly in the Borghese Collection

Exhibited at the Burlington Fine Arts Club, 1897

See Illustration

89 AN ELLIPTICAL CUP, with foot, of rock-crystal mounted in enamelled gold; the cup is engraved with the shield-of-arms of the Ursini family impaled with another, amid trees, birds, serpents and insects; the stem and foot are decorated with imbrications and floral patterns—5 *in. high*, 6 *in. wide—Italian or German*, 16*th Century*

Exhibited at the Victoria and Albert Museum
See Illustration

90 AN OVIFORM TWO-HANDLED VASE, of rock-crystal, with double scroll handles, slightly fluted foot and neck, the body engraved with festoons of fruit and flowers, mounted with silver-gilt and precious stones, the cover of silver-gilt, formed as two palm-leaves supporting a crown, with band of scroll ornament in black enamel—12½ *in. high—Italian*, 16*th Century*

See Illustration

LEATHER-WORK.

91 A Basket-shaped Case and Cover, of cuir-bouilli, tooled and partly gilt with shaped panels of flowers, &c. in the early rococo taste—10 *in. high—Neapolitan work, early* 18*th Century*

92 A Flattened Oblong Casket, of wood, covered with cuir-bouilli; in the centre of the cover is an impressed composition of figures dancing, friezes of Amorini, dolphins, &c.—17 *in. wide—Italian, late* 16*th Century*

93 A Case, containing three trays, into which are fitted a miniature of King Charles I. and Queen Henrietta Maria (?); also thirteen oval talc plaques, each painted with a costume that can be placed over the portrait of the King and Queen; the whole apparently of almost contemporary workmanship—11½ *in. across*

94 A Chancellor Despatch-Box, of wood, fastened by four locks, the sides hinged at the bottom, the cover hinged to one end; it is entirely overlaid with leather finely tooled and gilt with the arms of France, of Navarre, the collar of St. Michael, the collar of St. Esprit, the royal cipher L (Louis XIII.) and crown; the whole of the groundwork semé-de-lys; the ornamentation recalls the bookbinding of the brothers Eve—13¼ *in.* by 5½ *in.* by 5 *in.*

See Illustration

95 A Flattened Rectangular Case, of cuir-bouilli, dyed red, tooled on one side with a quatrefoil-shaped panel, with a shield-of-arms in proper colours of Bosso, Duke of Mantua, with the lettering B.D.M.; the whole of the groundwork occupied with formal foliage upon a matted field—7$\frac{3}{4}\frac{1}{1}$*in.* by 7½ *in.*—*Italian, late* 15*th Century*

See Illustration

CARVINGS IN WOOD, AND STATUETTES IN TERRA-COTTA, OF EARLY DATE.

96 A Small Oblong Casket, of wood, gilt, and enriched by applied portrait busts, cornucopiæ, scroll foliage, &c. in *gesso-duro*—7½ *in. wide—Italian, late* 15*th Century*

97 A Casket, of carved, painted, and partly gilt wood; around the sides are applied small male and female statuettes, in the costume of the early part of the 15th Century; above each is a crocketed Gothic arch; the mouldings are carved with a twisted thistle foliage—8¾ *in.* by 7 *in.*—12 *in. wide—Flemish,* 15*th Century*

98 A Set of Four Upright Plaques, of alabaster, and two canopies *à jour—English* (*Nottingham*) *work, late* 14*th Century*—each plaque is chiselled in high relief with scenes from the Life of Christ, partly coloured and gilt

99 Saint Sebastian: a coloured terra-cotta statuette—19 *in. high*—*Italian, first half of the* 16*th Century*

100 A Pair of Circular Terra-Cotta Medallions, with portrait busts in almost full relief—in a frame of formal laurel foliage —*Italian, late* 16*th Century*

101 Saint Jerome: a group in coloured terra-cotta—18¼ *in. high*—*Italian, early* 16*th Century*

The Saint is represented kneeling by a rocky cavern, in a cavity of which is seen the seated figure of the attendant lion

102 A Terra-Cotta Statuette, of Saint Nicholas, patron saint of Bari, holding a book under his left arm, his right raised in benediction; the plinth inscribed S·NICOLAE·O·P·N—39½ *in. high—Italian,* 16*th Century*

103 The Figure of a Monk in Prayer, by Alonzo Cano: a carving in wood, painted in colours—33 *in. high*

104 Christ Bound to the Column: a carved, painted and partly gilt statuette, in the manner of Vittorio Ghiberti; around the pedestal runs the inscription OVIVS LIVORE SANATI SVMVS—14¾ *in. high—Italian, early* 16*th Century*

See Illustration

105 SAINT MICHAEL: a terra-cotta statuette, partly coloured, in the manner of Pollaiuolo—25½ *in. high—Italian, late* 15*th Century*

The Saint is represented as a youth in classic armour, his head inclined slightly forward and to the left, his left foot drawn up and resting on the prostrate figure of Satan; in his right hand he holds a spear, and in the left the Imperial orb

See Illustration

STEELWORK

OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

106 A SNUFF-BOX, circular, chased all over with acanthus scrolls and flowers intertwining in high relief; on the lid a royal helmet and mantling over a blank shield: the piercings are over a gold ground—4 *in. diam.*—*Italian* (*Brescian*), 17*th or* 18*th Century*

107 A KEY, the bow formed of two chimeras addorsed, under an Italian coronet; between them being a minute nude athletic figure, attached only by one hand and one foot—3¾ *in. long*—*Italian*, 16*th Century*

The neck is a fluted boss with mouldings; the stem is a hollow cylinder; the bit asymmetrical with rectangular wards; the key is carved from the solid in the French manner, the minute figure in the centre re-appearing in several of Androuet du Cerceau's designs

108 A CHEST LOCK, rectangular; the centre compartment, hinged to form the hasp, bears a low canopy, surmounted by a fleur-de-lys, and supported by two Corinthian columns—9½ *in. high*, 4¾ *in. wide*—*French, dated* 1589

Beneath the canopy is a figure of the Virgin, in high relief, and below this, on the falling flap which covers the key-hole, is a small helmeted figure in low relief, enclosed in an elaborate framework; this terminates in a pine cone, which is movable and releases the catch that fastens the plate concealing the key-hole; the centre has, on three sides, a narrow border of tracery, beyond which are panels of flamboyant design, pierced in three thicknesses of plate on a gilt ground; above on either side, are small equestrian bas-reliefs on gilt grounds; the capitals and bases of the columns and panels behind the Virgin are also gilt

109 A HORSE'S BIT, of steel, chiselled from the solid with masks, serpents, acanthus leaves—*executed under influence of the Brescian School, Italian, late* 16*th Century*

FAIENCE.

110 A MONTELUPO OVIFORM VASE, enamelled with two ostriches on groundwork of ferns in blue and mauve—7¼ *in. high—second half of the* 15*th Century*

See Illustration

111 A FAENZA CYLINDRICAL PHARMACY JAR, painted with a profile portrait bust of a man in late 15th Century costume, the entire groundwork occupied with a diaper design in blue, amber and dark mauve—10½ *in. high—late* 15*th Century*

See Illustration

112 A FAENZA TWO-HANDLED VASE, of cylindrical form, with chamfered neck and base, and twisted cabled-pattern handles; on either side is an upright rectangular panel painted with sprays of formal flowers, zigzags on the neck and base —12¼ *in. high—late* 15*th Century*

See Illustration

FURNITURE AND TAPESTRY

OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

113 A CABINET, of architectural design, gilt and partly covered with velvet, fitted with glass panels forming a vitrine—*Spanish*, 17*th Century*

114 A WALNUT-WOOD SHOW-CABINET, with small panels of Louis XIII. woodwork carved with Amorini sporting around the base—29 *in. wide*

115 A WALNUT-WOOD PEDIMENT, of architectural design, divided into three compartments, the centre carved in alto-rilievo, with Apollo attended by the Muses, the compartments divided by fluted composite columns—7¾ *in. wide—French work, of the first quarter of the* 17*th Century*

116 A WALNUT-WOOD FRAME, carved with grotesque figures of griffins, shields-of-arms and classic mouldings, the details of the ornamentation gilt—the size of the opening $8\frac{3}{4}$ *in.* by $7\frac{1}{4}$ *in.* —*Italian* (*Milanese*), *late* 16*th Century*

117 A WALNUT-WOOD ARM-CHAIR, the arms carved with rams' heads, the rectangular panel inlaid with a delicate arabesque design in pale marqueterie—*Italian, early* 17*th Century*

118 A WALNUT-WOOD ARM-CHAIR, with a drawer beneath the seat, where there is a small panel of marqueterie; the arms finish in rams' heads—velvet-covered seat and back—*early* 17*th Century*

119 AN ARM-CHAIR, of walnut-wood, known as "Caquetoire"; the arms are supported by turned pilasters, the top of the back finishing in an open design, with a cartouche in the centre, carved with a mask—*French work, of the period of Henri II.*

120 AN OBLONG WALNUT-WOOD TABLE, on seven baluster legs and double cross-shaped stretcher simply carved with groups of leafwork—60 *in. wide*—*Italian, late* 16*th Century*

121 A WALNUT-WOOD CREDENCE—54 *in. wide* by 64 *in. high*—*French work, of the end of the* 16*th Century*

The upper portion is divided into three cupboards with three drawers beneath; this is supported on four fluted columns with Corinthian capitals; a sheaf with moulded border beneath; the whole is carved with a characteristic late Renaissance ornamentation derived from the school of Jean Goujon

122 A CANDELABRUM, OF WROUGHT IRON, painted and gilt, with hexagonal base, stem and pan; the whole of the ornamentation consists of Flamboyant Gothic à-jour tracery with applied rosettes and other characteristic ornaments; in the centre of the pan is the receptacle for the large Easter service candle—57 *in. high*—*Spanish work, of the end of the* 15*th Century*

From the Stein Collection

123 An Upright Panel of Tapestry—8 *ft.* by 7 *ft.*—*Burgundian, last quarter of the* 15*th Century*

In the centre is the figure of a woman riding astride an elephant, robed in an ample dark rose mantle with full sleeves, girt at the waist with a scarf and jewel; her skirt is inscribed Charite; this virtue subdues Envy, represented by a knight riding a hound, who lies stricken on the ground at her left; the whole field is decorated with wild flowers; across the top of the panel is a dark rose scroll with an inscription in old French

PERSIAN CARPETS.

124 A Persian carpet, the centre entirely covered with a design of leaves and rosettes in colours upon a buff ground, dark blue borders, edged with a narrower band of red—27 *ft.* 5 *in.* by 9 *ft.* 4 *in.*

125 A Persian Rug, with a quatrefoil-shaped panel in the extreme centre, with formal flowers in polychrome on a black field, which in turn has an arch-shaped border ornament; exterior border of five narrow bands of flowers, arabesques, &c.—6 *ft.* 8 *in.* by 4 *ft.* 2 *in.*—17*th Century*

126 A small oblong rug, with a diaper design in the centre of yellow, red and black, blue and yellow borders—4 *ft.* by 3 *ft.* 6 *in.*—18*th Century*

127 A Large Persian Rug, with alternate dark blue, light blue and white quatrefoil-shaped panels in the centre, in seven narrow borders of conventional flowers and scrollwork in polychrome—13 *ft.* by 9 *ft.*—18*th Century*

End of First Day's Sale.

Second Day's Sale.

On TUESDAY, MAY 13, 1902,

AT ONE O'CLOCK PRECISELY.

CARVINGS IN IVORY, HONE-STONE AND BOX-WOOD.

134 A Chessman, "the King," seated on a throne, in long garments, his feet resting upon a lion, with sceptre, orb and crown—$2\frac{1}{2}$ *in. high—late* 14*th Century*

135 A Draughtsman, of bone, circular, and carved in low relief with a griffin standing over the prostrate figure of a nude man—$2\frac{1}{8}$ *in. diam.—Byzantine work, of the* 10*th Century*

From the Piot Collection

136 A Steel Knife and Two-Pronged Fork, the grips of ivory, carved with caryatid male and female figures, finishing in acanthus leaves—*Flemish work, of the* 17*th Century*

137 A Small Oak Statuette, of a king, at whose feet sits the figure of an ox; the king is caparisoned in armour of the latter part of the 15th Century—$4\frac{3}{4}$ *in. high*

138 A Circular Mirror-Case, in two parts, carved in low relief with the story of Valentine and Orson; on the one side Valentine, armed and mounted in the fashion of about 1300–30, is seen fighting his brother, who is naked and has but bludgeon and shield; on the other half, Valentine leads Orson back captive to the castle—$3\frac{3}{8}$ *in. across—probably English work, of the first half of the* 14*th Century*

See Illustration

139 A Comb, with two sets of teeth, separated by an openwork frieze, formed as terminal figures holding a shield inscribed Semper; medallion portraits at the side—$5\frac{1}{4}$ *in. long—English work under Italian influence, of the second half of the* 16*th Century*

From the Hailstone Collection

140 An Upright Plaque, in which are sunk seven circular panels, each carved in low relief with a Scriptural subject; the groundwork has also Scriptural figures and formal leafwork dividing the panels—$4\frac{3}{8}$ *in.* by $3\frac{1}{4}$ *in.—probably English work, of the middle of the* 14*th Century*

141 A Powder-Flask, of circular flat form, with a pierced centre, composed of ebony, profusely inlaid with scrollwork, caryatid figures, festoons of drapery, birds, hares and hounds, in engraved and polished mother-o'-pearl, ivory, &c., portions of the ivory inlay stained green, mounted with a nozzle and spring of steel, etched with scrollwork and gilt—two rings for suspension—*Italian, early* 17*th Century*

From the Collection of Sir Henry Hope Edwardes, Bart.

142 A Portion of an Ivory Tusk, carved with a group of youthful Bacchanalian figures, and mounted in or-molu—school of François Duquesnoy, called Il Fiammingo—$9\frac{3}{4}$ *in. high,* $5\frac{1}{2}$ *in. diam.—Flemish,* 17*th Century; the mounts* 18*th Century*

From the Seillière Collection

143 A GROUP, of the Virgin and Child with Saint Catherine of Alexandria and Saint Dorothy; behind the Virgin, and supported on a structure of columns, are figures of Angels playing on musical instruments—$7\frac{3}{4}$ *in. high—Spanish, 15th Century*

From the Spitzer Collection

Exhibited at the Victoria and Albert Museum

144 A GROUP, of the Virgin, standing, with the Infant Saviour in her arms—3 *in. high—French, 15th Century*

Exhibited at the Victoria and Albert Museum

145 A PLAQUE, carved in openwork with the subject of the Meeting of Our Lord and Mary Magdalene in the Garden—$1\frac{7}{8}$ *in.* by $1\frac{1}{2}$ *in.—French, 14th Century*

From the Londesborough Collection

Exhibited at the Victoria and Albert Museum

146 A MANUSCRIPT, on vellum: a book of devotions, including the penitential psalms, a litany, prayers, and the Te Deum. The ivory covers appear to have belonged to an earlier book, and are carved with the subjects of the Crucifixion and Christ appearing to Mary Magdalene in the Garden, surmounted by canopy-work — $3\frac{1}{8}$ *in.* by $1\frac{3}{4}$ *in.—the manuscript Italian, about* 1470; *the covers French, 14th Century*

Exhibited at the Victoria and Albert Museum

147 A PLAQUE, carved in openwork, with figures of a lady and gentleman seated beneath a Gothic canopy—$2\frac{1}{2}$ *in.* by 2 *in.—French, 14th Century*

Exhibited at the Victoria and Albert Museum

148 A GROUP, a crowned figure of the Virgin, seated, with the Infant Saviour in her arms—on a copper-gilt base—$6\frac{1}{4}$ *in. high—French, 14th Century* (*the crown is modern*)

From the Spitzer Collection

Exhibited at the Victoria and Albert Museum

149 A Triptych; the centre is carved with the Deposition from the Cross, surmounted by a pointed canopy flanked by towers; the wings are carved with three ranges of figures, a man and a woman at the top, Saint Mary Magdalene and Saint Catherine of Alexandria in the middle, and two crowned figures below—$5\frac{1}{8}$ *in.* by 3 *in.*—*North Italian, 14th Century*

Exhibited at the Victoria and Albert Museum

150 Two Upright Plaques, of hone-stone, forming a diptych—$7\frac{3}{4}$ *in.* by $11\frac{1}{2}$ *in.*—*Carlovingian work, of the 10th Century*

In the centre of each plaque is an arched canopy; in one the figure of Christ, and in the other the Virgin and Child; around either of the centre figures are ten rectangular panels, with scenes illustrating the Life of Christ; above and below are narrow bands that have been decorated in *gesso-duro*

151 A Pastoral Staff, in carved bone—*entire length of staff*, 6 *ft.* 9 *in.*; $9\frac{3}{4}$ *in. wide across the volute*—*Italian work, 14th Century*

The head of this crosier is composed as follows:—The knop is a large rhomboida mass formed from a square block by cutting off the angles, so as to leave four lozenge-shaped spaces at the sides; these are filled in with emblems of the Evangelists carved in low relief. The shaft of the volute rises above this in the shape of a dragon's head and neck, with gaping mouth, from which grows the volute, enriched on the outer margin with ten boldly projecting leaf-shaped crockets rudely carved; the volute encloses a lamb with the stem of a cross or banner (the upper part of which is broken away) and also in the upper part a dove. The extremity of the volute forms another dragon's head with gaping mouth, thickly set with teeth, and apparently menacing the lamb; the head and shaft of the crosier are diapered over with floral ornaments, rosettes, grotesque dragons, and other animals, rather coarsely executed in surface gilding, outlined with red and black. Other crosiers of this identical type, most likely produced in the same district and at the same period, are still preserved; they are apparently of North Italian origin. It is difficult to determine their approximate date with any certainty; it is probably, however, later than might be at first supposed. The quasi-Byzantine style, especially marked in the diapered ornaments painted on them, would apparently indicate the 13th or earlier part of the 14th Century; but, judging from other details of a more modern aspect, it seems more likely that these seemingly very ancient motives were only traditionally or prescriptively retained in some remote districts

Crosiers enclosing a lamb, with a cross in the volute, menaced by

a dragon, were a favourite type, particularly in the 12th, 13th and 14th Centuries. As a mystical emblem of the contest of Our Saviour with the Evil One, this design is too obvious to require further elucidation

From the Magniac Collection

See Illustration

152 AN UPRIGHT PLAQUE—$3\frac{7}{8}$ *in.* by $2\frac{3}{4}$ *in.*—*French work, of the middle of the* 14*th Century*

In the centre, carved almost in full relief, is the figure of Saint Catherine, seated on a flamboyant Gothic throne chair; her body is inclined to the right; she is crowned, behind the crown is seen the nimbus; in her right hand she holds the wheel, and in the left the palm of martyrdom; on her right-hand side stands Saint Peter, and on her left Saint Paul; above the heads of the little group is a most ornate canopy of characteristic French tracery with crocketed arches, pinnacles and buttresses

From the Stein Collection

See Illustration

ANTIQUE GLASS.

153 An Alabastron, of dark blue paste, with wavy bands of white and yellow, the entire surface brilliantly iridescent—$5\frac{1}{4}$ *in. high* 1

154 A Small Hydria, of dark blue paste, the body decorated with chevrons and bands of white and yellow—*a scarce type*—$2\frac{3}{4}$ *in. high* 1

155 An Amphora, of brilliant blue paste, decorated with chevrons and bands of turquoise blue and yellow—*a very fine specimen*—$2\frac{1}{4}$ *in. high* 1

156 An Amphora, with pointed base, decorated in a similar manner to the above—3 *in. high* 1

157 A Small Bottle, of compressed form, of blue transparent paste—2 *in. high* 1

TERRA-COTTA GROUPS AND FIGURES.

158 A Female Figure, standing, looking to right, the head covered by portion of drapery, the left arm resting upon a rectangular column with cap and base ; the outer drapery bears traces of pink colouring, and the column is coloured yellow—11½ *in. high*

From Eretria

159 A Figure of a Woman, standing, looking to right, wearing an under-garment which leaves portion of neck and one arm bare, covered by an ample drapery, which envelops right hand; in left hand she carries a fan of palmette form, and wears upon the head a hat, somewhat resembling the kausia ; the drapery of pale rose colour with broad band of blue—13¾ *in. high*

From Tanagra

See Illustration

160 A Male Figure, in running attitude, wearing apparently a small skin garment which covers the breast and fillet around head ; the feet clad in sandals which extend half-way up the calf; the hands raised as if in the attitude of playing a double flute—13¼ *in. high*

From Myrina

161 A Small Statuette, of a Girl, of graceful fabric, fully draped —7¼ *in. high*

From Eretria

162 A Nude Statuette, of Aphrodite, of archaistic style, wearing curious form of head-dress ; the right arm is partially raised, and has probably held a mirror ; the left arm semi-extended —9¼ *in. high*

From the Collection of the late Count Tyskiewicz

163 A Very Graceful Statuette, of a Young Girl, wearing wreath and under-garment confined at waist, leaving breast and arms bare; around the lower portion of the body is a drapery, which is twice wrapt round the left arm and depends from the top of a column upon which the arm rests; she holds in right hand an œnochoë, and in the left hand a patera—11¾ *in. high*

From Tanagra

164 A Semi-Nude Figure of a Girl, wearing wreath of leaves and fruit, standing looking to right; the right hand resting on a column of rectangular form; the left arm reposes upon the hip, and supports a drapery covering the lower limbs—10¼ *in. high*

From Eretria

See Illustration

165 AN IMPORTANT STATUE, OF APOLLO PYTHIOS, of large size; the deity is nude, and wears a wreath around head; the right hand half raised, and the left arm extended at full length—19¾ *in. high*

From Attica

It has been suggested that it is a copy of a celebrated artist's work of the 5th Century B.C.: *possibly the earliest found model for the Apollo Belvedere: it may have been intended for a statue in bronze. It resembles, both in the style of modelling and in colour and texture of the terra-cotta, some fragments found on the site of the Mausoleum at Halicarnassus; these fragments are in the British Museum*

See Illustration

166 AN IMPORTANT STATUETTE, OF PALLAS ATHENE, of archaic work; the goddess is represented walking, wearing a diadem, circular earrings and bracelets of serpent form; the hair arranged in formal curls; she wears the ægis; ample drapery arranged in formal folds; holding an owl in her right hand, which is raised and semi-extended, and raising with left hand portion of her drapery—10 *in. high*

From Eretria

See Illustration

167 AN IMPORTANT STATUETTE, OF THE HERMES OF TANAGRA, of archaic work; the deity is represented nude, standing facing; the hair arranged in formal curls and confined by plain diadem; over his shoulders he supports the figure of a ram, grasping with either hand the legs of the animal—12¾ *in. high*

From Eretria

From the Spitzer Collection

See Illustration

168 A MALE WINGED FIGURE, wearing wreath (*imperfect*)—9½ *in. high*

From Capua

169 A SMALL GROUP, representing a youth clad in tunic and short cloak, seated to left upon a rock; the right arm resting upon knee, the left arm placed upon the shoulder of a young girl in semi-recumbent position by his side, and who holds with left hand an amphora—5 *in. high*, 5¼ *in. wide*

From Thebes (Bœotia)

Said to have been discovered after the earthquake

170 A VERY GRACEFUL STATUETTE, of a young girl, semi-nude, seated upon a rockwork base; the right arm raised, the left placed upon the rock; the lower limbs enveloped in carefully modelled drapery—6½ *in. high*

From Tanagra

171 A SEATED FEMALE FIGURE, upon a square cippus or base; the hair in saccos, a portion of breast and arms bare, whilst around legs, which are crossed, is an ample drapery; the right hand rests upon a base, while the left arm is placed upon an amphora by her side—9½ *in. high*, 6½ *in. wide at base*

From Tanagra (?)

See Illustration

172 AN IMPORTANT GROUP, OF THE "KNUCKLE-BONE PLAYERS": two draped female figures kneeling *vis-à-vis*, each holding astragali; at their feet a small dog and a bird perched upon a melon—upon a deep rectangular base—8¼ *in. high*, 8½ *in. wide at base*

From Capua

From the Hoffmann Collection, No. 128, *Pl.* 10

See Illustration

173 A SMALL GROUP, representing two winged Erotes struggling for a bird; marked traces of colouring, and of graceful execution —4 *in. high*, 3¼ *in. wide at base—from Tanagra*; and a fragment of a kneeling figure, of Psyche—3¾ *in. high—from Myrina*

174 AN ASKOS, of Tarentine fabric; the handle terminating in a winged siren; the body decorated with appliqué figures in relief—12 *in. high*

From Tarentum

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175 A STATUETTE, in wood, of a man supporting a figure of Osiris —*ancient Egyptian, XVIII^th^ Dynasty* (1587–1328 B.C.)—22½ *in. high*

His hair is formally arranged, around which is a diadem set with cabochon emerald and other stones; the eyes were formerly encrusted with stones; the drapery conventional, forming the *shenti*, and in front hanging in a stiff triangular fold

From the Hoffmann Collection

See Illustration

176 THE TERMINAL FIGURE OF A BABY FAUN, with outstretched arms, enveloped round the centre in folded acanthus leaves—*Greco-Roman work*—2⅛ *in. high*

The pedestal overlaid with plaques of lapis-lazuli, mounted with silver-gilt

See Illustration

177 A Pair of Studs, of gold, decorated with bands of granulated ornament—*from the neighbourhood of Copenhagen—width of each* $\frac{3}{4}$ *in.*

From the Forman Collection

Exhibited at the Victoria and Albert Museum

178 A Ring, of gold, with plain hoop and long oval bezel, upon which are represented two winged monsters face to face—*Etruscan* —$1\frac{1}{8}$ *in.* by $\frac{15}{16}$ *in.*

179 A Necklet, of gold, composed of beads, alternately plain and granulated, separated by discs with spiral rims; it is further ornamented with eight pendent bullæ with palmette ornaments in relief—*Etruscan*—$18\frac{5}{8}$ *in. long*

Exhibited at the Victoria and Albert Museum

180 A Wreath, of Gold; the band is articulated and ornamented with olive-leaves and berries; the ends are decorated with long leaves, and terminate in loops—*ancient Greek—about* 6 *in. diam.*

From the Forman Collection

Exhibited at the Victoria and Albert Museum

See Illustration

181 An Oblong Plaque, from a casket carved with the story of Europa—*Roman, 5th Century*—2 *in.* by 5 *in.*

The well-known Veroli Casket in the Victoria and Albert Museum shows narrow panels of exactly similar workmanship

From the Spitzer Collection

Exhibited at the Victoria and Albert Museum

See Illustration

182 An Armlet, consisting of a twisted band ending in two loops—*ancient British*—$4\frac{1}{4}$ *in. diam.*

From the Forman Collection

Exhibited at the Victoria and Albert Museum

183 A Bracelet, of gold wire, with nail-headed terminations—*ancient Irish*—$2\frac{3}{16}$ *in. diam.*

From the Forman Collection

Exhibited at the Victoria and Albert Museum

184 A Necklet, composed of gold cowrie shells strung between small seed-like gold beads, enriched by the introduction of amethysts and with a brilliant blue glass scarabæus and small pendant onyx beast

185 A Circular Brooch, of silver-gilt, with a coloured paste in the centre, bordered by ten hemispherical ornaments, minute applied rope-pattern border—*Teutonic*—$1\frac{1}{8}$ *in. diam.*

Found in the Rhine

186 A Pair of Earrings, of gold; each consists of a plaque of crescent form, enriched with scrolls of beaded wire, hung with pear-shaped amethysts and green pastes in gold settings —*Byzantine, 6th Century*—$3\frac{1}{2}$ *in. long*

From the Forman Collection

Exhibited at the Victoria and Albert Museum

187 A Circular Brooch, of gold, decorated with *cloisons*; in the centre is a quatrefoil space, now empty, surrounded by two concentric circles filled with garnets—*Merovingian*—$1\frac{3}{16}$ *in. diam.*

Exhibited at the Victoria and Albert Museum

See Illustration

188 A Fibula, of bronze, of quatrefoil shape; the top is overlaid with gold foil, decorated with a pattern made of wire and strips of the same metal; the fibula is set with mother-o'-pearl and pieces of glass—*Lombardic*—$2\frac{1}{2}$ *in. wide*

Exhibited at the Victoria and Albert Museum

See Illustration

189 A Circular Brooch, of gold, enriched with *cloisons* filled with coloured glass; the design consists of a rosette surrounded by three concentric circular bands (the outermost of which has lost its filling-in); the brooch has a cable edging, and the pin-guard is decorated with tiny rings of twisted wire—2 *in. diam.—Merovingian*

Exhibited at the Victoria and Albert Museum
See Illustration

190 A Fibula, of bronze, with seven projections round the semicircular head; the upper surface is decorated with gold *cloisons* forming the pattern; the head is ornamented with two lozenges with fylfot designs, and the bow with scale pattern; the stem is divided into three compartments, each with a lozenge, the outer ones containing fylfots, and the centre one a cross; the *cloisons* are filled in with coloured and foiled glass—$3\frac{15}{16}$ *in. long—Merovingian*

Exhibited at the Victoria and Albert Museum
See Illustration

GOLDSMITH'S AND OTHER WORK

OF THE FIFTEENTH, SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES.

191 A Pair of Spoons, formed of the root of the maple, with short stems and balloon-shaped bowls, finishing at the ends in silver shield-shaped caps, engraved with trefoils and enamelled with monsters in blue—*German, middle 16th Century*

From the Collection of Sir Hugh Hume Campbell

192 A Pendant Order (?), of gold filigree, formed as the double headed eagle, set with pearls, emeralds and rubies, the collar composed of six rows of seed pearls, divided by large cylindrical beads of silver-gilt, with *cloisons* of various coloured opaque enamels—*Hispano-Moorish work of the first half of the 17th Century*

193 An Oval Silver Watch, the movement inscribed T. Ribart à Paris; the dial gilt and elaborately engraved with figures, masks, &c., a small sun-dial and compass in the cover; around the edge of the case is a pierced frieze of birds, acanthus scrolls, &c.—2¼ *in. wide—French, middle of the* 17*th Century*

194 A Spoon, of box-wood, with highly decorated handle chased with masks and scrolls; the top is formed of a Saint, with nimbus, bearing a chalice—*German, end of the* 16*th Century*

Exhibited at Burlington Fine Arts Club, 1901

195 A Silver Dish, with cabled-pattern border, into which are inlaid many coins, chiefly Scotch and English, dating from the time of Elizabeth downward—13¼ *in. diam.* (*weight,* 63 *oz.*)

196 A Wager Cup, formed as the figure of a lady with belled skirt, holding upraised above her head a hinged cup, the details of the costume engraved and slightly repoussé—10 *in. high—German or Dutch, early* 18*th Century* (?) (*weight,* 14 *oz.* 8 *dwt.*)

197 A Mazer-Bowl, of maple-wood mounted in silver-gilt; the rim bears the inscription BENEDICTA·SIT·SANTA·TRINITAS·IOHN NOBOL and the boss the sacred monogram I.H.S.—6 *in. diam. —English, early* 16*th Century*

198 An Egg, painted in red with divinities, mounted on a brass stand —2¼ *in. high—Italian,* 16*th Century*

Exhibited at the Victoria and Albert Museum

199 A Tankard, octagonal, silver-gilt—*mark, two* "G's" *above a gateway; the style is characteristic of work made at Siebenbürgen*—11 *in. high—Hungarian,* 17*th Century* (34 *oz.* 15 *dwt.*)

The cover and drum are decorated with a cast design of raised fleur-de-lis; the knob is faceted and spiral, surmounted by a crescent and star, perhaps recently added. The eight sides are divided by a simple moulding, and round the middle of the tankard runs a plain welt; the thumb-piece is formed of a female torso between two lyre-shaped wings; the handle is composed of a female torso with a Satyr's mask at its extremity

Exhibited at the Burlington Fine Arts Club, 1901

See Illustration

200 A Cup and Cover, gilt, formed as an ox rampant—*marks*, "*Lüneburg*"—9 *in. high—German, 17th Century* (13 *oz.* 14 *dwt.*)

The ox is finely modelled, the head, removable, forming the cover. It is believed to have belonged to the Guild of the Butchers of Bâle. Several others exist

Exhibited at the Burlington Fine Arts Club, 1901

201 A Tankard and Cover, parcel-gilt—*marks, Augsburg and* F *in a circle on the base, and elsewhere* A *and* R *in rectangles*—5¾ *in. high—German, late 16th Century* (12 *oz.* 1 *dwt.*)

The cover, a flat dome of two stages, with arabesqued edged borders, surmounted by a Cupid; the handle is also etched with an arabesque; the thumb-piece is a Cherub within acanthus leaves; the drum is divided horizontally in the centre by a band of two mouldings, faintly etched with a guilloche between; round the base and top are etched vandyked arabesques, covering about half the drum; the base is moulded, and has a narrow border of lozenges and bars

Exhibited at the Burlington Fine Arts Club, 1901

See Illustration

202 A Travelling Case, with table requisites, silver-gilt—*marks Augsburg and* I.I.S.—*German, early 18th Century*

The fittings consist of a plate, a covered dish, knife, fork and spoon, drinking glass, a salt, and stand for spice; these are shaped and moulded, engraved with arabesqued and vandyked designs on matted ground

Exhibited at the Burlington Fine Arts Club, 1901

203 A Tankard and Cover, silver-gilt — *marks* C.F., Vt., U4, HM., *and others undecipherable*—6¾ *in. high—German, 16th Century* (15 *oz.* 1 *dwt.*)

The cover is flatly domed, engraved with an arabesqued vandyke, surmounted by a statuette of St. Christopher; the thumb-piece is a mermaid with forked tail, and the handle bears a female terminal figure; the drum is finely engraved at the top with a vandyked arabesque, comprising masks and drapery, and at the bottom with vandyked arabesques with fruit; round the centre is an applied band with Cupids, strapwork, scrolls and fruit in relief; at the base is a border of lozenges between mouldings

Exhibited at the Burlington Fine Arts Club, 1901

See Illustration

204 A Pair of Triangular Salts, silver-gilt—1¼ *in. high* by 4 *in. diam.—German, 16th Century* (4 *oz.* 12 *dwt.*)

There are engraved masks and grotesques round the receptacle, and an embossed vertical border below, of Cupids, fruit and strapwork; standing upon three scrolled Cupid terms

From the Rev. Montague Taylor's Collection

Exhibited at the Burlington Fine Arts Club

205 A Small Casket, oblong, of silver, pierced and engraved on a gold ground—*marks*, N. (*Nuremberg*) *and* T.S. *linked, unidentified*—3 *in. long*, 1¾ *in. high*, 2 *in. wide—German, late 17th Century*

The cover is domed, and flat at the top, bearing a circle with the hours, a watch being concealed in the cover, *signed* "Seb. Schwarz, Nurnberg"; on either side of the dial is a male and female winged Satyr, amidst pierced scrollwork; the dome bears nude reclining female figures on the back and front, supported by kneeling youths; the short sides have Cherubs; on the front are two shields-of-arms and helmets, with large German mantlings; on the ends are winged terminal figures and birds, and on the back an interlaced monogram under a ducal crown; the whole of the background is filled with minute scrolled foliage

Exhibited at the Burlington Fine Arts Club, 1901

206 A Triangular Salt, with three receptacles, silver-gilt—*marks Augsburg*—3¼ *in. high*, 4¾ *in. diam.—German, 16th Century* (4 *oz.* 1 *dwt.*)

It is surmounted by a figure in Roman costume, supporting a shield and holding a spear; the upper face is engraved with scrolls and flowers on lined ground; the sides bear a vertical ovolo border over an inverted trefoil fret; the feet are small standing lions supporting shields

From the Londesborough Collection

From the James Gurney Collection

Exhibited at the Burlington Fine Arts Club, 1901

207 A Silver-Gilt Salt-Cellar, of hexafoil-shape, resting on three feet formed as female terminals; round the sides are embossed and chased groups of fruit and strapwork upon a matted ground—*Augsburg hall-mark and a maker's mark* M.B. *linked*—3¼ *in. diam.—early 17th Century*

208 A VASE AND COVER, of greenish porphyritic material, with gilt mounts—12 *in. high—mark* S.T. *in monogram on shield—probably Italian, 17th Century*

Inside the vase is a plain stone cup with gilt silver lining, surmounted by a band engraved with a semi-oriental design; this fits into a gilt lining to the vase; the cover is depressed conical, cut into numerous facets, to which are affixed eight Cherubs' heads on openwork rosettes, and sixteen similar rosettes without the heads; the cover is finished by a band engraved with a similar semi-oriental design; the neck of the vase is encircled by a band of openwork scrolls, bearing Cherubs in relief; the vase is gourd-shaped, on a circular stem and foot, cut like the cover into numerous facets, to which are fixed male and female heads and Cherubs on openwork scroll ornaments; the lower part of the stem has a series of scrolled designs with heads; and a row of winged heads, both male and female, beneath; the base of the foot is encircled by a band of scrollwork in relief, with heads at intervals, and terminates in a band of quasi-oriental engraving

209 A STANDING CUP AND COVER, of amber, mounted with silver-gilt—18½ *in. high—probably German work, of the end of the 16th or commencement of the 17th Century*

The base is circular, the stem vase-shaped, the bowl of inverted bell form; it is carved with various ornaments in low relief in clouded amber, and further enriched with small panels and cartouches of transparent amber, painted on the under side; the cover surmounted by a female figure emblematical of Fame—in tooled leather case

See Illustration

OLD CHINESE PORCELAIN.

210 A pair of egg-shell vases, enamelled with a rocky river scene with numerous figures on horseback and on foot, on peau-d'orange ground—9½ *in. high*

211 Another pair, with panels of figures and buildings in colours on blue and white ground, and small medallions of landscapes and birds—10 *in. high*

212 A Set of Three Old Imari Vases and Covers, and a Pair of Beakers, decorated with buildings, hawthorn trees and flowering plants in colours and gold, exotic birds and insects in compartments on the shoulder—*the vases* 30 *in. high*; *the beakers* 21 *in. high*

213 An Old Nankin Vase and Cover, and Pair of Beakers, spirally fluted and painted with conventional floral ornament and birds—21 *in. high*

214 A Small Shallow Octagonal Bowl, with green lizard handle; in the centre a stand supporting a cage and loose ball—*Ming dynasty*

215 A Pair of Hanging Jardinières, enamelled with flowers and foliage in colours on black ground—6 *in. wide—Kang-He dynasty*

216 A small jar and cover, with dragons and clouds in green on buff-coloured ground, with old English silver-gilt mount—4½ *in. high—early Kang-He dynasty*

217 An Hexagonal Vase and Cover, with Hō-Hō birds, hawthorn and other branches, rocks, &c. in colours and white on yellow ground—11½ *in. high*

From the Stuart Collection

218 A Famille-Verte Shallow Bowl, enamelled with Hō-Hō birds and peonies and medallions of fish on the border—mounted with silver rim—11 *in. diam.*

From the Collection of Sir Henry Edwards, Bart.

219 An Oval Fluted Bowl, enamelled with fish, crabs, lobsters, &c., famille-verte border, with flowers in colours—17 *in. long*

From the Collection of Sir Henry Edwards, Bart.

220 A Famille-Verte Cylindrical Jardinière, enamelled with a Hō-Hō and other birds, rocks and peonies—11 *in. high*

221 A Famille-Verte Vase, with small neck, finely enamelled with a party of ladies seated at a table, and ladies upon a terrace, rocks, fir-trees and clouds, and with butterflies and flowering plants on the neck—18½ *in. high*

222 A Square-shaped Vase, the panels enamelled with three subjects of birds and trees, and one of a garden scene, with plants and birds—19 *in. high*

223 An Old Nankin Square-shaped Vase, with aquatic birds and plants in blue and fleur-de-pêche—19½ *in. high*

224 A Seated Figure, of a priest, in powdered-blue, the robe pencilled with gold, the seat enamelled with figures of dragons—8½ *in. high*

225 A Pair of Figures, of a man and a woman, in richly decorated costumes, standing upon pedestals formed as waves—9 *in. high*

226 A Seated Figure, of Kwannon, with child in her lap in relief, in richly decorated famille-verte costume—*Ming dynasty*—9¼ *in. high*

227 A PAIR OF FIGURES OF LADIES, in costumes brilliantly enamelled in green, red and other colours, vases of flowers at their feet, standing upon square famille-verte pedestals, the panels enamelled with flowers—*Ming dynasty*—18½ *in. high*

228 A Pair of Celadon Jars and Covers, with four lizard handles and leaf decoration in low relief—6½ *in. high*

OLD SÈVRES, DRESDEN AND OTHER CONTINENTAL PORCELAIN.

229 A Tea-Cup and Saucer, lavender and white ground, painted with vases in grisaille and sprays of flowers in medallions and richly gilt—by Noel

230 Another, with dark blue and gold borders, painted with wreaths of flowers on white ground semé with gold—by Michaud

231 A Toilette-Pot and Cover, white ground with vertical dark blue bands, with foliage and leaf decoration in pink and green in the divisions

232 A Cup and Cover, painted with a child in a landscape in pink, in a feuille-de-choux pattern border, and sprays of flowers in colours on white ground

233 A Cylindrical Tea-Pot and Cover, and A Milk-Jug, pale green, white and blue œil-de-perdrix ground, and rose-Du-Barri borders, richly gilt, painted with groups of fruit in two medallions, by Pierre Jun. and Vincent

234 A Vienna Cabaret, decorated with arabesques in grisaille, each piece inlaid with blue and white biscuit plaques, with classical figures in relief, consisting of oval tray, sucrier on stand, two ewers, and two cups and saucers

235 An Old Dresden Tea-Pot, formed as a seated figure of a cock, painted in natural colours

236 A Pair of Old Dresden Beakers and Covers, the upper part of each painted with an extensive river scene, with shipping and figures, the lower part fluted and painted with river scenes in divisions alternately in pink and lake—7 *in. high*

237 A Two-Handled Ecuelle and Cover, painted with Chinese figures in compartments in red and gold trellis borders—4½ *in. high*

OLD ENGLISH PORCELAIN.

238 A Crown-Derby Tea-Cup and Saucer, with dark blue spiral fluting, painted with wreaths of flowers and festoons of foliage

239 A Set of Three Campana-shaped Vases, of the same, dark blue, white and gold, each painted with a landscape in a medallion—*the centre vase* 8 *in. high, the pair* 6¾ *in. high*

240 An Old Worcester Jug, dark blue scale-pattern ground, painted with exotic birds and flowers in shaped panels, and with a mask under the spout—7¼ *in. high*

241 A Set of Three Oviform Vases, of Palmer ware, mottled grey ground decorated with ram's-head handles, festoons of foliage and circular bosses in relief, in white, slightly gilt—*the centre vase* 15 *in. high, the pair* 13½ *in. high*

242 A Lowestoft Two-Handled Bowl, Cover and Stand, painted with bouquets of flowers, and with branches of foliage in low relief, slightly gilt—6 *in. high*

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243 A Pair of Battersea Enamel Candlesticks, white ground, painted with landscapes and figures in numerous compartments—9½ *in. high*

244 Another, painted with sprays of flowers; and a taller candlestick with birds in colours and gilt foliage

OLD FRENCH FURNITURE AND DECORATIVE OBJECTS.

245 A Bracket of Or-molu, of the period of Louis XV., with open-work supports chased with various forms of scrollwork in the style of Caffieri

From the Magniac Collection

246 A Pair of Small Table-Candlesticks, of Or-molu, of the period of Louis XV., chased with scrollwork and with recumbent figures of boys in full relief—3¾ *in. high*

From the Seillière Collection

247 A Pastille-Burner, formed as a small oviform vase and cover, of Chinese celadon porcelain, with foot, rim and cover mounts in chased or-molu of the Louis XVI. period—6 *in. high*

248 A Louis XVI. Oblong Jardinière, with panels of verde antique marble, mounted with double claw feet, festoons of vine foliage, group of various trophies and mouldings in chased or-molu—12 *in. wide*

249 A Pair of Columns, of verde antique marble, of the late Roman times, mounted with Corinthian capitals and bases of or-molu work of the period of Louis XVI.

250 A Folding Table Supporting a Casket, of the Régence period, in tulip and king-wood—with open-work scroll-pattern mounts of or-molu—36 *in. wide*

251 An Oblong Writing-Table, of the period of Louis XV., enclosing three drawers, cabriole legs, veneered parqueterie-wise with tulip-wood, the top covered with leather, and with corner mounts, lock escutcheons, &c. of chased or-molu—36 *in. wide*

252 A Small Marqueterie Writing-Table, of the period of Louis XV., with fall-down front enclosing two drawers, and drawer beneath, the legs are slender and cabriole, the panels and top finely inlaid with vases of flowers and birds upon a tulip-wood ground—18 *in. wide*

253 A Small Bonheur-du-Jour Marqueterie Writing-Table, of the period of Louis XV.—24 *in. wide*

The front is moulded, as is also the shelf at the back, which on either side is enclosed by sliding tabourets, each resembling a succession of small volumes; in the centre the cupboard door is inlaid with or-molu trelliswork; in the front there is a drawer with a rising glass, and partitions for toilet-vases, &c.; the legs are slender and cabriole; the various panels of marqueterie are inlaid upon an amboyna-wood ground; the corners, mounts and lock-escutcheons in chased or-molu

254 A SMALL OBLONG PARQUETERIE TABLE, of early Louis XVI. period—22¾ *in. wide*

In the body, enclosed by a sliding tabouret front, are three drawers; a drawer above, fitted with a writing-slab and three ink-vases; the top slides away from the drawer opening, inlaid with leather; the legs slightly cabriole; the whole mounted with or-molu chased with scroll shellwork and foliage

255 A MARQUETERIE COMMODE, of the early period of Louis XVI.—surmounted by a Breccian marble slab—48 *in. wide*

The front is bombé and encloses two drawers; the marqueterie worked to a design of a suspended trophy of musical instruments in the centre, bordered by a form of key pattern and with bunches of various flowers, tied by ribands at the sides; the or-molu corner mounts, &c. finely chiselled with acanthus leaves, scrollwork, &c.

JOSEPH CHARLES MARIN.

256 THE BUST OF A YOUNG GIRL, in terra-cotta, her hair falling in ringlets upon her shoulders; over her hair is thrown a light scarf; it is bound with a chaplet of roses—signed at the back—on marbled wood plinth—17 *in. high*

See Illustration

CLODION (MICHEL CLAUDE).

257 THE STATUETTE OF A LITTLE GIRL, in terra-cotta, holding in the skirt of her dress, which has slipped from her shoulder, a large bunch of fruit and flowers—signed by the artist at base—on chased or-molu plinth, with an applied honeysuckle frieze—14 *in. high*

See Illustration

258 AN OVAL JARDINIÈRE, of terra-cotta—on dove-grey marble plinth, with spherical or-molu feet—16½ *in.* by 10½ *in.* by 7 *in.—French work, of the period of Louis XVI.*

In the centre of either side is a sunk oblong octagonal panel, modelled in relief with a classic subject; this is flanked on either side by figures of Amorini, who hold the drapery that falls in folds from the bucrania above; the upper moulding, which is formed as a heavy egg-and-tongue ornament, is supported at intervals on the head of male and female caryatids; at either end are suspended trophies

See Illustration

DRAWINGS.

A. MANTEGNA.

259 The Head of a Man—*black chalk*
10 *in.* by 6¼ *in.*

CORREGGIO.

260 A Recumbent Male Figure—*in black and red chalk*
11 *in.* by 16½ *in.*

FILIPPO LIPPI.

260a A Biblical Subject—*pen and ink*
4½ *in.*—*circle*

PICTURES.

EARLY FLORENTINE SCHOOL.

261 The Pietà. The Virgin and Saint John, standing on either side of the tomb, lift the dead body of Christ by each hand—on gold ground
7½ *in.* by 19 *in.*

FILIPPO LIPPI.

262 The Madonna and Child Enthroned. The Virgin, in crimson dress almost enveloped in a pale blue cloak, supports the Infant Saviour, who leans His head on her left shoulder and holds a pomegranate in His hands; the Virgin is seated on a gilt throne of classic design with an inscription at the base—dome top
On panel—30 *in.* by 18 *in.*

JACOPO DA SALLAIO.

263 The Pietà. The three Marys standing and raising the dead body of Christ from the tomb which stands in front—*unframed*
On panel—14½ *in.* by 12 *in.*

SCHOOL OF BOTTICELLI.

264 THE MADONNA AND CHILD. The Madonna, seated near a window with a distant view of buildings, is dressed in red, which is almost completely concealed by a dark green cloak embroidered with gold stars; she is suckling the Infant Christ, whom she partly envelopes in the folds of her drapery

On panel—24½ *in.* by 17½ *in.*

H. MEMLING.

265 THE SALUTATION. On a woody hillside, with a castle in the background, stands the Virgin enveloped in the ample folds of a dark green robe, conversing with Saint Elizabeth, who is in the act of embracing her; Saint Elizabeth is attired in a rich brown dress trimmed with fur, and large white coif; a brilliant crimson cloak is falling to the ground from off her shoulders

On panel—7½ *in.* by 5½ *in.*

F. FRANCIA.

266 THE MADONNA AND CHILD WITH SAINT FRANCIS. The Virgin facing the spectator, attired in crimson robe and draped with a dark green mantle, supports on her knees the Infant Christ, who holds cherries in His right hand; He is turning towards Saint Francis of Assisi, who is on the left; a hilly landscape with distant spire of a church forms the background

On panel—25 *in.* by 19½ *in.*

From the Facchinetti, at Lucca

L. CRANACH.

267 VENUS AND CUPID. Venus, by the edge of a forest, stands facing the right, holding in either hand a thin scarf, listening to Cupid, who is before her offering a honeycomb; the head of a stag on the left; and in the right-hand corner a panel containing a Latin inscription

Signed with the artist's cypher, and dated 1548

On panel—20 *in.* by 14½ *in.*

EARLY FLORENTINE SCHOOL.

268 THE JUDGMENT OF PARIS. The three goddesses stand in a woody grove to left, Venus receiving the proffered apple from Paris, who sits on a group of rocks on the right; distant view of rocks and barren landscape

On panel—15½ *in.* by 19 *in.*

From the Bonaffé Collection

See Illustration

P. PERUGINO.

269 A COMPOSITION, of four nude male figures; background of woody hills; a marble pilaster on the left—in original frame painted with arabesques on white ground

23 *in.* by 21 *in.*

DOMENICO GHIRLANDAIO.

270 A PROFILE PORTRAIT BUST, of an old man in black dress and cap; mauve background

Painted on a tile—20 *in.* by 14 *in.*

See Illustration

PIETRO DI LORENZO DA PRATO.

271 THE MADONNA AND CHILD

The Virgin is dressed in a rose mantle, girt with narrow blue band; a cloak of blue material, bordered with pearls and jewels and lined with green, is draped about her, partially covering her head, secured in front by a jewelled morse; her head is bent forward, gazing at the Infant Christ, who sits upon her knee, facing to the left, and holding in His right hand a goldfinch. In the background are ruined walls and a distant view of a town by a river—in original painted and gilt wood frame

On panel—19½ *in.* by 13 *in.*

See Illustration

SANDRO BOTTICELLI.

272 THE MADONNA AND CHILD

The Virgin is dressed in brilliant crimson robe, over which a cloak of dark green material is thrown; her hair falls loosely about her neck, and is partly covered by a scarf, which is draped round her shoulders; she holds the Infant Saviour with both hands, who stands upon her knee and raises His left hand in benediction; a marble canopy of classic design forms the background

On panel—32 *in.* by 20 *in.*
From the Panciaticchi Collection
See Illustration

FINIS

London: Printed by WILLIAM CLOWES AND SONS, Limited,
Great Windmill Street, W., and Duke Street, Stamford Street, S.E.